

MUSEUM NEWS

PUBLISHED MONTHLY
TOLEDO MUSEUM OF ART
JANUARY - - 1908



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◦◦ MUSEUM NEWS ◦◦

Vol. I No. 3

TOLEDO, OHIO

January, 1908



SHEEP IN PASTURE by Wilm Steelinck
Our First Picture, presented by Mr. Graff M. Acklin

OUR FIRST PICTURE

Sheep in Pasture, by Steelinck, Presented by Mr. Graff M. Acklin.

Besides being an exceptionally fine example of one of the foremost modern Dutch artists, the painting, "Sheep in Pasture," by Wilm Steelinck, reproduced above, holds for us an additional and unusual interest, it being the first picture presented to the Toledo Museum of Art. It was the gift, in 1901, of a charter member, Mr. Graff M. Acklin, and for several years it was our only possession. Mr. Acklin's generosity has, however, borne fruit, for we now have five galleries filled with permanent exhibits, and feel the immediate need of still more room.

THE NEW ART HISTORY CLASS.

The Courier-Journal in a recent number, introduced a story on a new art history class at the Museum as follows:

"The City Federation's Class in Art History, held its second meeting at the Toledo Museum Wednesday afternoon and completed its organization. The requisites for membership are small dues—a nominal sum of 25 cents a year—the purchase of a text-book on Art History, (which can be procured through the Museum at a discount), and a great deal of enthusiasm."

AWAKENING OF THE WEST.

Art development in the West is a cause for congratulation, says the American Art News of New York, and of all the Western cities St. Louis would appear to be the most progressive at present in this development. This spirit which is accomplishing such results there has been the result of the last exposition and of the enlightened management and initiative of the Museum of Fine Arts of that city, and of its director, Mr. Halsey R. Ives. The action of St. Louis in voting a tax of \$100,000 a year to the Museum of Fine Arts of that city for the benefit of the development of the West is a matter of decided interest to art circles. This action places St. Louis in a class by itself in the advancement of art, as no other city in the United States has taken so advanced a position. The tax will grow with the city, and within a decade will have more than doubled. Meanwhile, the School and Museum of Fine Arts advances with almost equal strides in other directions through the interest of the citizens of that city, who turned their attention to the importance of art development with redoubled interest after the Exposition. An American Art Fund, for example, has been founded for the acquisition of American paintings.



°° MUSEUM NEWS °°
Toledo Museum of Art

E. D. Libbey.....President
Robinson Locke.....Vice President
I. E. Knisely.....Treasurer
EDITED BY GEO. W. STEVENS,
Director of the Toledo Museum of Art.

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EDITORIAL.

In another column we have printed a new list of Sustaining Members, the old one having run its five years, expiring with 1907. Forty-five public spirited citizens have signified their willingness to continue their support. They have made the Museum possible in the past—they will make it possible in the future. Without them we could do nothing. However, if we are to experience any great growth, this list must be increased. There are possibly some who will read this who are able and willing to become Sustaining Members, and if so they should not hesitate in communicating their desires to the officers or trustees. Many people are not assisting the Museum because they are not particularly interested in art themselves. They entirely lose sight of the fact that the Museum is being maintained for the benefit of the whole city—for the good of the thousands of men, women and children who are not asked to contribute anything, and who perhaps are not able to do so. It is maintained for the good of all citizens, today, tomorrow, next month, next year, for your

children and for your children's children. It is a big work, bigger than you suspect, and it means much for the future of Toledo. If the town has given you anything, give back your mite to the town.

The work of the Toledo Museum of Art in the educational field will be set forth in "The Conspectus on Art Education," that is being edited by Dr. James P. Haney for the London Congress. The purpose will be to show in a chapter on American Museums what facilities they afford for training in art appreciation. No other museum in this country is doing more than Toledo in practical educational work. Every day of the school year we conduct talks before from seventy-five to one hundred school children—not enough talk to tire them, but just enough to fix a few pertinent facts in their minds on which they themselves can afterwards build. Just at present we are giving them talks on the Egyptian antiquities, and we will wager that ten times more little tots know about the Rosetta Stone—what it is and what it means—than do their elders. The twenty thousand children who have been coming to the Museum during the past five years are now twenty years of age—ready to take their places in the world as men and women. Fifty per cent of them know a Rosa Bonheur when they see it, they have seen in our Museum works by Millet, they know a Jules Breton by sight, they know what the Venus de Milo looks like, they know a thousand other things they have learned at the Museum—things it is necessary to know if one is to be civilized. The child is a virgin lump of plastic clay; you can shape it into a hodcarrier if you try, or you can fashion from it something finer if you will. Familiarize a child with beautiful things and beautiful things become a part of that child's life. It is difficult to make even a dent in a piece of human clay that has become set with age. Our hope lies in the child, and if a museum of art does nothing more than to reach the child, it has been worth while.

The Toledo Citizen is at present conducting a contest in which children are offered prizes for the best essays on The Toledo Museum of Art. It will be interesting to learn what these children think of the Museum, how it appeals to them, and what in their opinion it has given them. Extracts from the essays will be published in our next issue. We predict that their contents will do much to enlighten our citizens as to the usefulness of an art museum as an educational factor in our American cities.

OUR NEXT EXHIBIT.

Will Contain the Work of Over One Hundred
of America's Foremost Artists.

One of the most important collections of the works of American artists brought together in recent years will be that which will open at the Toledo Museum of Art early in the week of January 19. One hundred and seventy-five water colors will be hung in the exhibit, representing the work of one hundred artists, including such names as Childe Hassam, Carlton T. Chapman, Collin Campbell Cooper, Charles Warren Eaton, George Wharton Edwards, Harry Fenn, Herman Dudley Murphy, Rhoda Holmes Nicholls, Arthur Parton, William Merrit Post, Henry Reuterdaahl, who was the author of the recent criticism on the American navy; Everett Shinn, F. Hopkinson Smith, W. Granville Smith, Henry B. Snell, Th. de Thulstrup, and many others. The larger portion of the exhibit consists of pictures selected from the annual exhibition of the American Water Color Society held in New York City in the spring of 1907, and from the annual exhibit of the New York Water Color Club, which closed in New York, November 23. Many of the pictures will be for sale at very reasonable prices, and it will be a splendid opportunity for those desiring good pictures by important artists to make purchases for their homes.

KENYON COX EXHIBIT

Will Be Opened at the Museum in a Few
Days.

Within a few days, probably at the same time as the opening of the exhibit of American water color painters, we will also show a collection of over one hundred paintings, water colors and drawings by Kenyon Cox. In this collection will be shown his original drawings for mural decorations in the Iowa State Capitol, Library of Congress at Washington, the Minnesota State Capitol, and other of his important works. Mr. Kenyon Cox, who is one of America's foremost artists, was born at Warren, Ohio, in 1856. When a young man he resided for some time in Toledo. He studied in Paris under Carolus-Duran and Gerome. At present his studio is in New York. He is a writer on art and a teacher in the Art Students' League. Mr. Cox has won many honors in his profession. Among them may be enumerated the Second Hallgarten Prize at the National Academy of Design, 1889; two Bronze Medals, Paris Exposition, 1889; Temple Silver Medal, Pennsylvania Academy of Fine Arts, 1891; Medal, Columbian Exposition, Chicago, 1893; Gold Medal, Louisiana Purchase Exposition, St. Louis, 1904.

He was made a member of the National Academy, 1903; Society of American Artists, 1882; Mural Painters; New York Architectural League, 1889; Art Students' League; National Institute of Arts and Letters, and a Fellow of the Pennsylvania Academy of Fine Arts.

OUR PERMANENT COLLECTION.



"The Weaver," by Popoff.

This interesting canvas by Benjamin N. Popoff, entitled "The Weaver," was hung in the Russian section of the fine arts exhibit at the St. Louis Exposition, where it was awarded a bronze medal. In our galleries are also one gold medal and two silver medal pictures taken from this same exhibit. "The Weaver" was presented to the Museum by Mr. Harry E. King.

SO THEY DO NOW.

Says the Chicago Examiner Referring to Our
Dictating Woman Papyrus.

The Chicago Examiner commenting editorially on our papyrus says:

"A papyrus of 2,000 years ago in the Toledo Museum shows that women in Egypt were more important than men in social affairs, and when marrying dictated the terms. They do here, if they have the men."

The Youngstown Vindicator also says editorially:

"A marriage contract 2,000 years old, discovered in a tomb in Cairo, Egypt, and now in the collection of the Museum of Art in Toledo, this state, has been deciphered by the Egyptologists of the University of Strassburg, Germany, and from a historic standpoint is found to be one of the most important documents brought to light in recent years.

When speaking of woman's rights, it appears from this document now in Toledo's museum that the woman who married in the days of Khabbasha, the lost Pharaoh, had a little the best of the bargain in the money way.



ANCIENT AMERICAN POTTERY of the CHIRIQUIANS

From the collection presented by Mr. A. L. Spitzer

GIFT OF MR. A. L. SPITZER.

A Remarkable Collection of Ancient American Pottery from Chiriqui.

Mr. A. L. Spitzer has presented the Toledo Museum of Art with a most important, interesting and valuable collection of pottery showing the high artistic development that had been attained by the races inhabiting the American continents before the coming of Columbus and the Spanish invaders.

It is well known that a high state of civilization existed in the New World long before its discovery by Columbus, as is attested by the works of the Aztecs, the wonderful architectural remains in Yucatan and Peru, and even by the works of the cliff dwellers within the boundaries of the United States and the fantastic mounds of those prehistoric Ohio builders.

The collection presented by Mr. Spitzer, consisting of fifty-six remarkable specimens, is the work of the pre-Columbian inhabitants of the ancient province of Chiriqui on the Isthmus of Panama. It seems that the making of pottery had been brought by the Chiriquians to an astonishing state of development both as to form and ornament. These forms in some instances, as illustrated in the Spitzer collection, parallel those of ancient Greece in classic beauty.

The collection was purchased by Mr. Spitzer from the Peabody Museum of Yale, the fifty-six pieces being duplicates of specimens in the wonderful collection owned by that institution. In the mail following Mr. Spitzer's acceptance of the collection, the Peabody

Museum received a request from the Royal Society of Ethnology of Berlin that the duplicates be sent to Germany. The Toledo Museum was again fortunate in securing a fine addition to its rapidly growing art collections.

The sixth annual publication of the Smithsonian Institution Bureau of Ethnology, 1884-85, consists almost entirely of the report of Wm. H. Holmes on the ancient art of Chiriqui. In his introduction he says:

"The importance of the potter's art to archaeology has often been pointed out. Baked clay is one of the most enduring materials utilized in art, and its employment by the races of men has fallen but little short of universal. The creations of that noblest of arts, architecture, and the antecedent forms of house building are necessarily left where erected, to be fed upon by the remorseless elements of nature, but the less pretentious utensil of clay accompanies its owner to the tomb, where it remains practically unchanged for ages.

"Many glimpses of the early history of the American races and of the progress of art in pre-Columbian times are obtained through these exhumed relics, and in no case have we a view more clear and comprehensive than that furnished in the series here presented. The graves of Chiriqui have yielded to a single explorer upwards of 10,000 pieces of pottery, and this chiefly from an area perhaps not more than fifty miles square. These vessels constitute at least 90 per cent. of the known art of the ancient occupants of the province, and, although not so eloquent of the past as are the inscribed tablets of Assyria or

the pictured vases of Greece, they tell a story of art and of peoples that without their aid would remain untold to the end of time.

"A careful study of the earthenware of this province leads to the conclusion that for America it represents a very high stage of development, and its history is therefore full of interest to the student of art. Its advanced development as compared with other American fictile products, is shown in the perfection of its technique, in the high specialization of form, and in its conventional use of a wide range of decorative motives. There is no family of American ware that bears evidence of higher skill in the manipulation of clay or that indicates a more subtle appreciation of beauty of form, and no other that presents so many marked analogies to the classic forms of the Mediterranean. Strangely enough, too, notwithstanding the well established fact that only primitive methods of manufacture were known, there is a parallelism with wheel-made ware that cannot but strike the student with amazement."

The collection presented to the Museum by Mr. Spitzer contains examples of every group of Chiriquian ware. A few of the types are illustrated at the head of this article. The collection will be arranged in cases in the sculpture gallery and will shortly be ready for inspection by the members of the Museum and the general public.

TALKS FOR MEMBERS.

Including One by Mary Ruth Locke on Old Furniture.

Mrs. Stevens will give an informal talk to members of the Museum at 11 o'clock Wednesday morning, January 22. The subject will be the Modern Dutch Painters.

On the morning of Wednesday, January 29, at 11 o'clock, Miss Mary Ruth Locke will give an interesting talk to members on Old Furniture, setting forth the different styles, their names and origin and illustrating her remarks with pieces of furniture. The talk will be most instructive and there should be a large attendance.

GOOD FOR TOLEDO

Says the Boston Transcript—Speaking of That Criticism.

The Boston Transcript of December 23, speaking of our small and kindly tilt with the American Art News, says:

"George W. Stevens, the editor of the Museum News, the monthly bulletin of the Toledo Museum of Art, having been censured by the American Art News for printing advertisements, replies as follows: "

Then appears in full our letter, which commenced as follows: "To the editor of the American Art News: P. T. Barnum once said, 'I don't care what they say about me if they will only say something.' We are glad you don't like our advertising columns—neither do we—etc., etc." At the conclusion of our letter the Transcript observes "Good for Toledo," and goes on to compliment the appearance of The Museum News. In truth we are being heard in the land, and it is well.

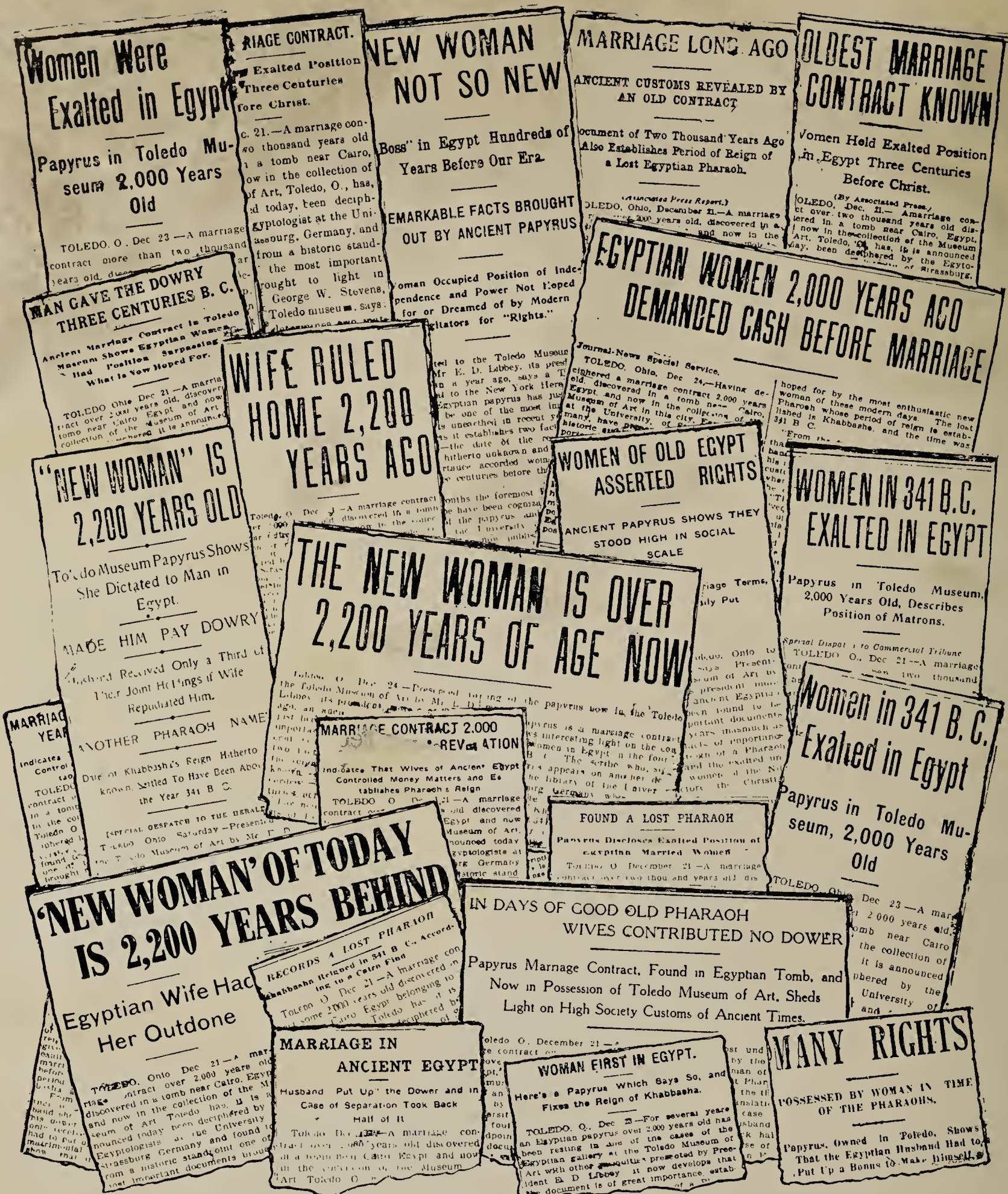
A. M. WOOLSON'S GIFT

A Richly Carved Royal Paddle from the Fiji Islands.

Mr. Alvin M. Woolson has presented the Museum with a most rare and richly ornamented paddle once used on state occasions by the King of the Fiji Islands. The paddle is about six feet long and is richly carved, the ornamentation of the blade being particularly fine, and a similar design to the key pattern so long supposed to have originated with the ancient Greeks. The paddle was given to Mr. Woolson by Hon. E. A. Prior, of London. Mr. Prior nearly lost his life in his efforts to obtain possession of this rare example. The Fiji Islands belong to Great Britain; there are about two hundred and fifty in the group, divided into sixteen provinces. Each province is ruled by a chief, and the superior chief, called the King, appointed by the English government, rules the entire population. This royal paddle belonged to the King and was held most sacred. It was used only on state occasions and was carefully guarded at all times. Mr. Prior being determined if possible to obtain one, offered an inducement to a member of the royal household to secretly place a paddle on board ship under the cover of night. As soon as the paddle was missed the King instituted a search and demanded that the possessor of the paddle be turned over to him for punishment. The particular kind of punishment contemplated by his majesty was to have the victim beheaded and the body turned over to the natives for a grand pot-pie. The captain of the English ship on which Mr. Prior had taken refuge with his treasure was aware of the facts, and he hastily raised anchor and glided out of the harbor. Mr. Prior was ill for several days as the result of his fright when he discovered that he was being negotiated for as the principal ingredient in pot-pie *à la fresco*. The paddle was safely landed in England, and later Mr. Prior presented it to his very warm friend, Mr. Woolson, by whom it was highly prized. Mr. Woolson, feeling that the paddle so well represented the artistic development of the Fiji Islanders, thought it should find a final resting place in the collection of the Toledo Museum of Art. The paddle has been beautifully mounted and cased, and has been placed in the Museum Library.

GIFTS TO OUR LIBRARY.

Our reference library has been enriched by the generosity of Mr. Charles S. Ashley who has presented two large volumes of the Columbian Exposition Paintings beautifully bound in special design. Mr. Ashley has also presented the library with The Book of Ohio in eight volumes. Mr. Robinson Locke has presented three fine books, Holland Sketches by Penfield, The Caricatures of Honore Daumier with an introductory essay on his art by Elisabeth Luther Cary; and The Pen and Ink Puppet by Oliver Herford. Mr. S. P. Jermain has presented a valuable reference book In the Path of the Alphabet by the late Frances D. Jermain which gives a most interesting historical account of the beginnings and evolution of the modern alphabet.



Some of the Press Notices of the Papyrus Libbey
Clipped from Papers All Over the Country

ALL OVER THE COUNTRY

The Papyrus Libbey Is Attracting the Attention of Editors and Scholars.

In our last issue we made public the very interesting facts concerning the Papyrus Libbey, the important Egyptian marriage contract now in our collection. At the same time its story was published in the local papers, was sent out by the special correspondents and was flashed over the world by the Associated Press. We, of course, have been interested in knowing how the news of our important find would be received, and to that end we contracted with a press clipping bureau to keep us informed as to its reception. Up to

date over two hundred and fifty editorials and notices have appeared in the newspapers of the country, from Maine to California and from Michigan to Florida. Special articles appeared in the New York Herald, the New York Post, the Chicago Record-Herald, the Chicago American, the Kansas City Star, the Cincinnati Commercial-Tribune, the Richmond Leader, the Houston (Tex.) Post, and scores of other dailies.

Letters are pouring in from all over the country asking for full translations and more information regarding the ancient document. We herewith reproduce by the photo-zinc etching process, a reduced cut showing how some of the papers threw up the story in their

headlines, and elsewhere in this issue we reprint a few of the editorial comments.

Within a short time the Museum will issue an English translation of the monograph on the papyrus, recently published by Professor Spiegelberger, of the University of Strassburg, Germany. It will contain many illustrations and much added information regarding the importance of the document. This publication will be sent free to all those interested in the subject.

THE SIGHTS OF TOLEDO

Furnished By the Museum for a Guide Book for Traveling Women.

The club women of the country have recognized the need of booklet containing a concise description of things worth seeing in the cities of the United States. consequently Mrs. Sarah S. Platt Decker, the President of the General Federation of Women's Clubs, has authorized the publication of such a book. She has put the work in the hands of Mrs. Everett W. Pattison, who is carrying it rapidly forward. Mr. Starr Cadwallader, secretary of the Cleveland School of Art, is furnishing her with data concerning Cleveland. Mr. A. H. Griffith, director of the Detroit Museum, is in charge of the work in Detroit, and Mrs. George W. Stevens of the Toledo Museum, is sending the information concerning Toledo. Mrs. Pattison illustrated the necessity for such a booklet by stating as an illustration that strangers in Chicago inquiring at the office of the Auditorium Hotel as to the location of Hull House, were told by the clerks that they had never heard of such a place.

With such a concise directory a stranger can readily locate the important buildings in any city and know who were the architects and in what style they were built. Statues and monuments will be described, art museums, galleries, parks and historical structures also. It is proposed to issue this booklet free of charge to club women. That it will be a valuable hand-book can not be doubted.

The description of Toledo will include the Nasby building on Madison avenue, which is a fine copy of the Giralda Tower, one of the sights of Seville, Spain; the entrance and staircase of the Nicholas building, which is so beautiful that were it in some foreign city, Americans would make pilgrimages to view it; the Court House, which is a beautiful example of Italian Renaissance; the parks of the city, the collections of the Art Museum, the monuments and brief descriptions of a number of other important buildings.

THE CAMERA CLUB SALON.

The fourth annual salon of the Toledo Camera Club will open at the Museum with a reception Wednesday evening, January 29. The Camera Club and the Museum have joined in extending to the Buffalo Photo Pictorialists an invitation to send on an exhibit of their work to be hung at the same time. The Buffalo artists have accepted the invitation and will send between thirty and forty frames. In this exhibit the Toledo workers will compete for the second A. M. Woolson cup.

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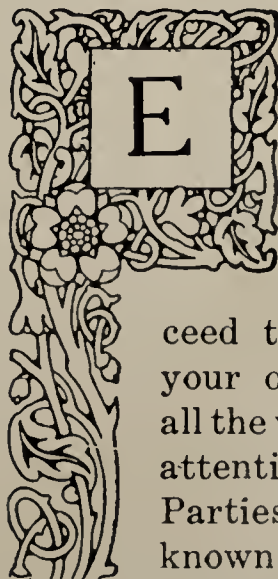
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OWNED BY THE MUSEUM

A Wood Cut, "The Adoration of the Magi,"
Date 1468.

During the past year many examples of early bookmaking have found their way into the Museum's treasure house. These books, together with our prints and engravings, would fill a gallery, if we had an extra one at our disposal. We have some fine examples of medieval illuminating; of old books in vellum; fifteenth century books in pigskin; works of the early Venetian printers; old tomes that were once the property of the Royal Society of England; a book bearing the coat of arms and book plate of the old Duke of Marlborough; a book by Ulrich Zell, the first printer of Cologne and the apprentice of Gutenberg, and many other rare and valuable gifts, to which we are constantly making additions. The most interesting, perhaps, of our possessions of this character, is a small and beautifully bound book made in the year 1468, being meditations on petitions of the Lord's Prayer, printed in Gothic type with initials inserted in vermilion by a scribe. In the front of this delightful piece of medieval printing, probably from a monastic press, appears a wood cut illustrating the Adoration of the Magi. This is one of the earliest woodcuts in the world. It was made before any engraver was known by name. It was in existence while Gutenberg, the inventor of printing, still lived; the impression was struck three years before the birth of the great master, Durer; its date is only thirty-five years later than the date of the oldest known woodcut in the world, that of St. Christopher; when our cut was still damp from its press, Leonardo da Vinci was a lad of fifteen; seven years were yet to elapse before the birth of Michael



Adoration of the Magi, 1468
Owned by the Toledo Museum



The St. Christopher Wood-cut
Oldest in the World 1423

Angelo; twenty-four years later Columbus was to discover America; and art was young. The St. Christopher was done in 1423, and was discovered in the middle of the last century pasted inside the cover of a manuscript in the Library of the Convent of Buxheim in Suabia.

Excellent reproductions of both the originals, the "Adoration of the Magi," owned by the Toledo Museum, and the St. Christopher, are herewith reproduced.

Our woodcut, although 440 years old, is in an excellent state of preservation, as is testified by the reproduction, which is an exact photographic copy.

SCHOLARSHIPS AWARDED.

The Toledo School of Art, under the efficient directorship of Miss Qualley, has experienced a very successful season. Miss Emily Boice has been appointed assistant instructor. The Director of the Museum officiated as judge in awarding two scholarship prizes of fifty dollars each, presented by Mr. E. D. Libbey and Mr. R. A. Bartley. Miss Isabelle Kuhlman won the Libbey prize for the best composition, and Miss Nellie Carroll, of Bryan, Ohio, was awarded the Bartley prize in the life class. First honorable mention in the life class was awarded Miss Alice Waite; second honorable mention, Miss Laura Smith. For composition, Miss Maud Whetmore received first honorable and Miss Hazel Kirk second.

MUSEUM NOTES.

The Macbeth gallery, Fifth avenue, New York, is showing an exhibition of the work of Jerome Myers.

The entire exhibit of the Chicago Water Color Club will be brought from the Chicago Art Institute to the Toledo Museum about the middle of February.

Mrs. Stevens gave a regular monthly talk before the members of the East Toledo Y. W. C. A. Wednesday afternoon, January 16, on The Modern Dutch Painters.

The attendance at the Museum during the month of December was 2,385. This figure includes the school children and those who came to receptions and study clubs.

The charming pictures by L. E. Van Gorder recently hung at the Museum have been taken to the galleries of the Mohr Art Co., 817 Madison avenue, where they will be on sale.

The Toledo Greater Park League has been organized with the Director of the Museum as temporary secretary, for the purpose of assisting in the future beautifying of Toledo.

The art department of the City Federation of Women's Clubs will meet at the Museum Wednesday, January 22, at 2:30 o'clock, to study the early Italian painters, Giotto and Cimabue.

We will start off this year with seventy new members and we need more. If you have anybody in mind who ought to make a good member send in their names and we will go after them—do it now.

The next meeting of the Athena Club will be held with Mrs. Roy Spencer, Rockingham avenue. The subject of the evening's study will be the French painters of military and Oriental subjects.

This month the Toledo Camera Club is working on "Portraits." The February subject will be "Snow Scenes." The club is working hard to maintain Toledo's reputation in the national exhibitions and the various photographic competitions.

The Business Girls' Club will meet at the Museum Tuesday evening, January 28, to enjoy the water colors by American artists. The attendance at these meetings is over one hundred. There are no dues or fees, and all girls who are earning their own living are invited to attend.

Mr. Carl B. Spitzer has presented the Museum Library with a book by George Grant MacCurdy, of Yale, on the Armadillo in the Ancient Art of Chiriqui. It describes the ornamentation of many of the specimens of Chiriqui pottery recently given to the Museum and mentioned elsewhere in this issue.

The collection of work by F. Hopkinson Smith has been sent to Utica, N. Y., where it will be exhibited at the Utica Public Library. Mr. Smith's work will again be seen on the Museum wall this season, as two water-colors by him are to form a part of the exhibition of one hundred American water-colorists, which is to open here in the near future.

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Expired With the Year 1907 — Most of Them
Have Been Renewed.

Five years ago some fifty citizens agreed each to pay fifty dollars a year for five years for the purpose of guaranteeing an annual fund with which to meet our fixed charges. They have made possible the maintaining of a permanent building while the annual members have provided for the expenses of the transient exhibits. With the closing of 1907 these sustaining memberships expired, and had they not been renewed, the Museum would have been brought face to face with a most serious condition. We have been fortunate, however, in securing the continued support of forty-five of these sustaining members, the very honorable list of which is as follows:

C. S. Ashley.
H. W. Ashley.
Clarence Brown.
James S. Brailey Jr.
C. F. Braun.
S. D. Carr.
Dr. W. C. Chapman.
Aaron Chesbrough.
Frank J. Cheney.
Judge J. H. Doyle.
Edward Ford.
W. A. Gosline Sr.
F. L. Geddes.
James Hodge.
Wm. Hardee.
Frank I. King.
I. E. Knisely.
Harry E. King.
Robinson Locke.
Edward D. Libbey.
Mrs. Martha Locke.
Mrs. Florence S. Libbey.
Albion E. Lang.
John T. Newton.
M. J. Owens.
Edmund H. Osthaus.
George E. Pomeroy.
James E. Pilliod.
J. D. Robinson.
S. O. Richardson Jr.
David Robinson Jr.
C. L. Reynolds.
Fred J. Reynolds.
S. C. Reynolds.
F. B. Shoemaker.
D. L. Stine.
Barton Smith.
C. A. and J. K. Secor.
S. C. Schenck.
Arthur J. Secor.
Noah H. Swayne.
Mrs. F. B. Shoemaker.
A. B. Tillinghast.
Thos. H. Tracy.
W. J. Walding.

This list brings the number of sustaining members up to forty-five, and one or two others are yet to be heard from. Right away the list should be increased to fifty, or even more. There may be those among the annual members who would feel like having their names added to the sustaining list. If so, we would be pleased to hear from them. The Museum has grown and has accomplished much in the past five years, but there is much

more to be done and a much greater growth ahead of us. The greatest encouragement we could experience at the present time would be a few additions to our list of sustaining members.

THAT CRITICISM.

Further Editorial Comment in The American Art News.

While the editor of the American Art News has some small criticisms to make regarding our policy when we first stepped blushing into the journalistic arena, he has since been most kind to us, and we like him. In a recent issue he has the following to say editorially:

"To our criticism of the action of the Museum News, published by the Toledo Museum of Fine Arts, in soliciting advertisements for that publication from outside dealers, the director of the museum and editor of the News, Mr. George W. Stevens, replies both by personal letter and also in the December issue of the News, defending the criticised action on the ground that advertising is necessary to make the publication of the paper possible. To our further criticism that the soliciting of advertising by a museum publication is undignified, and that it would look strange to see Sir Purdon Clarke, for example, soliciting or sending agents to solicit advertising for the Metropolitan Museum Bulletin, Mr. Stevens replies that 'way back in the seventies, when the Metropolitan Museum had its birth in Dodworth's Dancing Academy, somebody had to hustle for the small sums.'"

We appreciate Mr. Stevens' courage of conviction, and frank retort to our animadversions."

THE AMERICAN ART NEWS

Congratulates The Toledo Museum and the Editor of The Museum News.

The Editor of the American Art News, of New York, writing of our publication in a recent issue of his paper, dwells pleasantly on our efforts as follows:

"The second number of the Museum News—that for December—published by the Toledo Museum, of Toledo, O., is a marked improvement on the first, both from the typographical and art viewpoints. It is also well edited and compiled, and contains much interesting matter."

"An unusually good color reproduction of a picture by L. E. Van Gorder in the Tile Club exhibit at the Museum adorns the first page. This is delicate and soft in color, and gives a faithful rendition of the atmosphere and luminosity of the original. Both the Museum and its director, Mr. George W. Stevens, are to be congratulated on The Museum News."

DOES IT WITHOUT SMOKE.

Many people would like to have good photographs of the interior of their homes, but housewives have always objected to the taking of flashlight pictures. C. L. Lewis does away entirely with the flashlight annoyance, and will take interiors without dirt, dust, disturbance or smoke. Make arrangements at his studio, Madison and Thirteenth street, opposite the Art Museum.

ONE EDITORIAL OPINION

Of the Ancient Marriage Contract in the Toledo Museum.

The Herald, of Augusta, Ga., prints a column editorial on the Papyrus Libbey in the Toledo Museum. The editor, under the caption "The New Woman in Old Egypt," says, among other things, the following:

Egypt was the cradle of our modern civilization, which lends double interest to the investigations that are being made in its history and conditions, as they are being developed by the researches that are being made by modern investigators, and a surprise is sometimes occasioned by the discovery that something which we believed to be entirely modern is simply the reinstitution of something that had ages ago been adopted by the Egyptians

In the Museum of Art in Toledo is a papyrus scroll that had been found by some explorers of buried things in Egypt. The hieroglyphics on this scroll have recently been deciphered by an eminent Egyptologist, who found it to be a marriage contract executed during the reign of Khabbasha, and of a date some 341 years B. C.

This marriage contract reveals the surprising and hitherto unsuspected fact that what is called "the new woman" existed in Egypt at that remote age. Not only was the husband not lord and master of the wife, but the wife came very near being the lord and master of the husband. Not only was divorce permitted under the law, but it was specially provided for, under conditions most favorable to the divorcee.

The document shows that in case of a separation the husband was allowed by the wife to take only one-third of the moneys they should have acquired together in the time they were married.

Under such an arrangement it is probable that not many men would apply for a divorce. These old Egyptians would probably endure curtain lectures and such like as a minor ill to the loss of the greater part of their property, and they would show less enterprise in looking for affinities, or at least in persuading themselves that they had found them. In this respect chorus girls, or whatever they had in old Egypt to correspond to them, did not have the opportunity they have now.

On the other hand, the enterprising lady had an advantage which the "new woman" has not yet attained at the present time. She was encouraged to be constantly in the quest of a new affinity, for in discarding the old one she would secure more than one-half of his property, and at the same time secure an equal hold upon the wealth of her new victim. It was a condition to lead to the greatest social demoralization, just as the new woman and her ideas are doing at the present time.

And it is to be noted that the time of this papyrus and of the condition of society which it revealed, was just prior to the fall of Egypt. The great, rich and powerful people fell before Macedonia and Rome, and sank into national degradation from which during the passing centuries it has been unable to rise.

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A SMALL BOY

From Segur School Visits the Museum and Makes Notes.

About seventy-five pupils from Segur school spent an afternoon at the Museum recently. During the morning each child had made a small note book neatly bound and embellished on the cover with the word ART, illuminated after the fashion of ancient manuscripts, in which to record observations. After the others had departed Director Stevens found a solitary boy in the sculpture gallery on his hands and knees on the floor digging into his note book with the stub of a pencil, and so engrossed in his occupation as to be entirely forgetful of all else.

The Director requested the loan of the boy's book and therein found set down the following, which is a true copy, great in its simplicity and in its style a cross between Walt Whitman and Guy de Maupassant:

"At the Art Museum, Nov. 25. I saw a skeleton of all kinds and we saw all kinds of beads and faces and stone servants, kettles and all kinds of stone articles, the skeletons are called mummies and there is horns of all kinds.

"The wrestlers who clinch and do not care if they kill each other.

"There was men on horses and men putting up their fists.

"And there was a woman all made with plaster parses or stone.

"And there was a boy pulling out of his foot; he was sitting down and he had long hare.

"And there was a man a sitting on a stone with his elbow on his knee a thinking of his troubles."

It would be difficult for an experienced writer to condense a description of The Wrestlers into so few words and at the same time convey so complete and so dramatic a picture of the work to the reader.

"The woman of plaster parses or stone" is, of course, the Venus de Milo, and "the man a sitting on a stone a thinking of his troubles" was the beautiful Hermes Reposing.

The name of the small boy who did this scribbling appears set down on the inside cover of his book as Henry Flack, 216 Mitchell street. Henry can contribute to the Museum News whenever he is moved to record his thoughts.

AN EDITORIAL

Anent the Work of the Museum in The Courier-Journal.

On Sunday, December 1, the Courier-Journal printed the following editorial under the caption, "Can You Paint a Picture?"

Addressing the City Federation class in Art History at the Museum Wednesday afternoon, Mrs. George W. Stevens said many people excuse themselves from the study of art because they "cannot draw a straight line."

"Why," they will say, in surprise, "I can't draw a straight line much less paint a picture. Why should I study art?"

Yet these persons would hardly declare themselves uninterested in literature because they cannot write books. They do not refuse to study music because they cannot compose great masterpieces or simple melodies. They do not despise nature because they cannot create a single flower or leaf.

A study of the early beginnings and modern growth of art includes the history of the world, its people, literature and music, as well as its painting and marbles.

If we are not ourselves creators the next best thing is to be able to appreciate the creations of others. The man who is color-blind loses the rarest beauties in life. The person who is blind to color harmony is a cross between a joke and a tragedy to everybody with eyes to see.

The color-blind, whether blind to all colors or to their proper blending, are victims of an affliction easy to cure.

Very valuable opportunities are offered the people of Toledo by the Museum of Art. Many are profiting by them, many more are not.

The City Federation's new Art History class is a step in the right direction. The members will find the hour devoted to class work an hour of relaxation. There is to be no arduous study, no lengthy essays. But class members who spend an hour in the atmosphere of the Museum will absorb a new interest in things, a new point of view. We are interested in things we know something about. The more we know of the beginners in the creation of things that are now the art treasures of the world, because of their antiquity and their history; the more we know of the growth of this craving for the beautiful, of the struggles of the great painters and the slow and painful processes by which ideas were conceived and discoveries made, the more interest we shall take in the things they created. We shall yield ready appreciation of the genius which has overcome seemingly unsurmountable obstacles. We shall be alert and enthusiastic, where once we were crudely critical or stolidly indifferent.

But the study of art means much more than the ability to appreciate the good in a painting or a marble. It means that we shall be more observing of the harmonies everywhere. That we shall refuse to live in ugly homes or ugly cities. That we shall not permit our children to spend the greater part of the happiest time of their lives in schoolrooms made as unsanitary and unsightly as it is possible to make them. We shall demand more parks, greater lung-power for the cities. We shall insist that our public buildings be attractive to the eye, as well as commodious and healthful. And it is not too Utopian to believe that when this idea of harmony is once firmly fixed in our minds, when we love the beautiful and only the beautiful, we shall have more harmony among individuals, in the home and in civic life.

There are great possibilities in the study of art. You are not absolved from finding out what they can mean to you and your children and your age because you cannot "draw a straight line" or "paint a picture."

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